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ABSTRACT

This 4-5 day curriculum unit is designed for use in English and language arts classrooms, grades 7-12 and junior college. While it is the first section in a series of five on the literature of war and peace, it can be used with or without the other four sections. Each section of the series focuses on a different genre of the literature of war and peace, and the literature in each section has common sub-themes. In this section, students analyze symbols, a political cartoon, and two modern fables. The terms and process of literary analysis as well as the theme of war and peace are introduced in this section. The handouts and activities contained in the lessons provide an opportunity for students to develop writing skills and to understand better various literary styles and techniques. Six appendices are as follows: (1) Introduction to the literature of war and peace series; (2) Related activities; (3) Connections to textbooks; (4) Connections to California's Model Curriculum Standards; (5) Bibliography; and (6) Educational philosophy. (DB)

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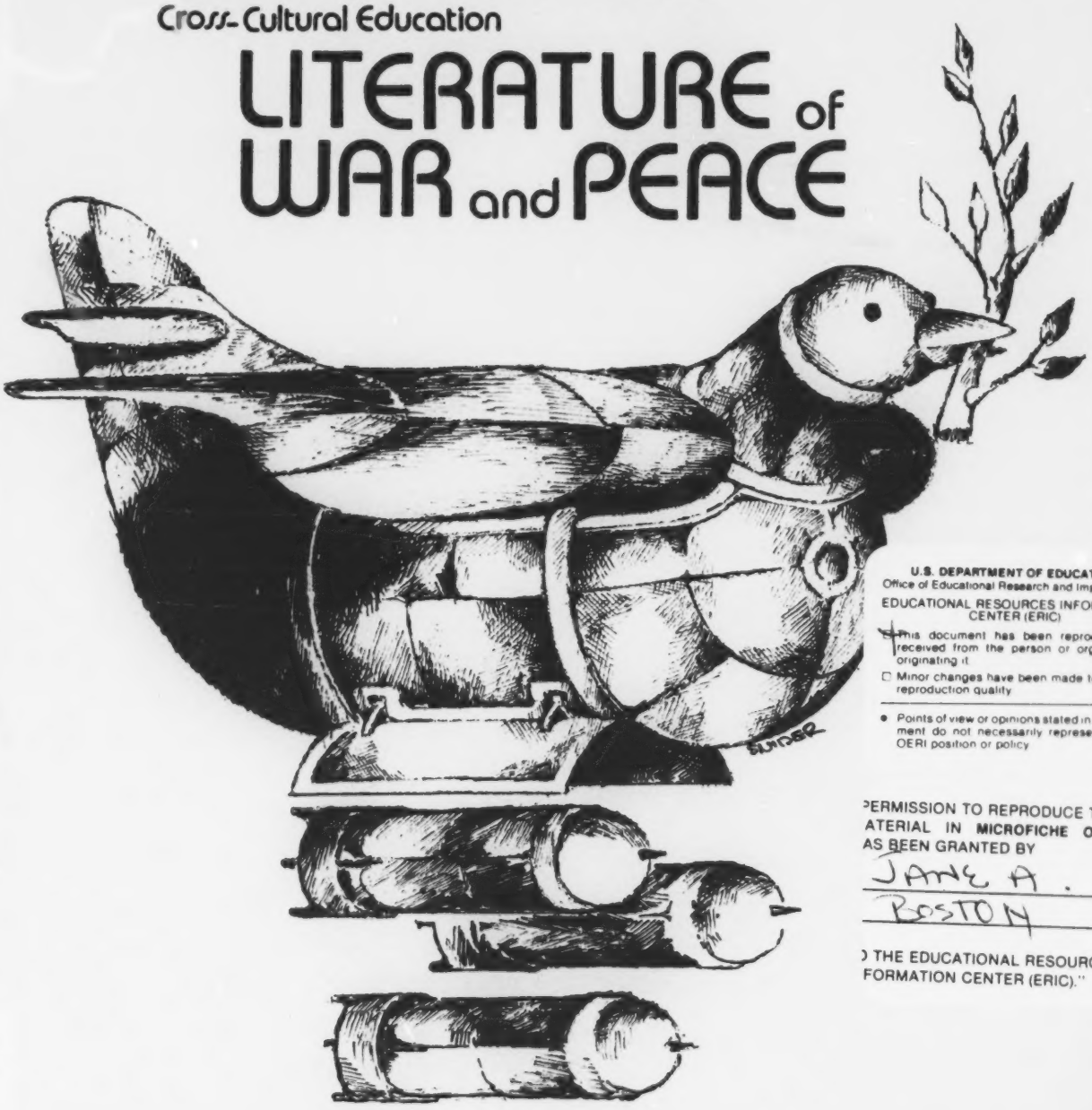
International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education

LITERATURE of WAR and PEACE



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SECTION I: "...what they are running from, and to, and why."

SO 022 381

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"...what they are running from, and to, and why."
Section #1 in the series
LITERATURE OF WAR AND PEACE
for Grades 7-12 and Community College

Developed by Joline Bettendorf and the
International Security and Arms Control (ISAAC) Project Staff,
Stanford Program on International and
Cross-Cultural Education (SPICE)

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Cover

The cover was designed and produced by Keith Snider.

Handouts and Reference Sheet

We are grateful to The Tribune, Oakland, CA, for permission to reprint "The Human Race" by Lou Grant (Handout #1).

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Handouts #3, #4, #6, and #7 were developed by Joline Bettendorf for the International Security and Arms Control Project.

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Appendices

Appendix A was written by Joline Bettendorf for the International Security and Arms Control Project.

Appendix B was developed by Joline Bettendorf and Felicia Wong for the International Security and Arms Control Project.

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ABOUT THE INTERNATIONAL SECURITY AND ARMS CONTROL PROJECT

The International Security and Arms Control (ISAAC) Project is a curriculum and staff development program aimed at improving the quality of elementary and secondary education about international conflict and security affairs. It is the first international issue-focused project of the Stanford Program on International and Cross-Cultural Education, complementing SPICE's four culture-based projects (Africa, China, Japan, and Latin America).

The International Security and Arms Control Project combines the technical expertise, research and educational resources of the Stanford Center for International Security and Arms Control with the curriculum and staff development programs of the California International Studies Project (CISP). This combination of scholarly resources with large-scale systematic access to educators makes the ISAAC Project unique in the field.

The ISAAC Project works closely with a small group of teacher associates primarily from Northern California in developing, reviewing, testing, and evaluating curriculum materials appropriate for social studies (including history and psychology), literature, science, and economics classrooms. Strong emphasis is placed on balanced presentation, multiple perspectives, and critical thinking skills. In addition, all materials are being developed with teachers' time constraints and desire for flexibility in mind. The curricula reflects sensitivity to the problems of teaching controversial issues. The curriculum materials are produced in cooperation with Stanford's Center for International Security and Arms Control. (See Appendix F for further details of the curriculum development process.)

For further information regarding the curriculum and staff development activities of the International Security and Arms Control Project, contact the ISAAC Project Coordinator, 200 Lou Henry Hoover Bldg., Stanford, CA 94305-6012, 415/723-1114.

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"...WHAT THEY ARE RUNNING FROM, AND TO, AND WHY."

INTRODUCTION

This 4-5 day curriculum unit is designed for use in English and language arts classrooms, grades 7-12 and junior college. This unit is easily adapted to social studies classrooms. While it is the first section in the **Literature of War and Peace** series, it can be used with or without the other five sections. (Appendix A describes the overall rationale, objectives, and contents of the semester-length series.)

Each section of the series focuses on a different genre of the literature of war and peace, and the literature in each section has common sub-themes. In this section, students will analyze symbols, a political cartoon, and two modern fables; the common thread addressed is captured by the moral of the first fable, part of which is the title for this section. This section introduces the terms and process of literary analysis as well as the theme of war and peace.

RATIONALE

Issues of war and peace are among the main themes of political cartoons and fables, the genres explored in this curriculum unit. Students will benefit from a study of such issues, not only because of their importance as literary themes, but also because of their importance as contemporary social, political, economic, and ethical issues.

The mastery of the basic vocabulary and processes of literary analysis is the student's foundation for a critical view of literature. These analytical techniques help bring a wide range of genres into a more understandable framework from which the themes and lessons of literature are more obvious.

GOALS

In exploring the literature of war and peace in this unit, students will:

- learn the skills traditionally taught in English classes while simultaneously examining literature about a subject of immediate concern to them
- master the vocabulary and methods of literary analysis
- consider how the common theme of the literature is related to contemporary life
- compare and question the writers' assumptions
- consider why authors choose fiction or nonfiction as appropriate to their goals
- practice working constructively together in groups to solve problems and to prepare public presentations

OBJECTIVES

Writing Objectives

In this unit, students will be given instruction and will practice organizing, drafting, revising, and editing various kinds of writing. They will:

- write a plot summary
- write two or three paragraphs that develop and support main ideas using examples
- write a five paragraph essay using a comparison/contrast pattern
- write concisely and specifically to clarify their ideas
- complete the writing of a short work of fiction patterned after the readings in the unit

Literature Objectives

In this unit, students will be given instructions to help them:

- express their ideas about what they read and give reasons for the ideas
- recognize the following elements of fiction: character, plot, setting, conflict, narrator, narration, dialogue, theme
- identify the following literary terms and devices: irony, personification, point of view, stereotype, symbols, tone, acronym
- identify themes in short stories
- recognize characteristics of a fable as a specific kind of short story

Additional Objectives

In this unit, students will be given practice in:

- following written and spoken directions
- asking and answering questions coherently in large and small groups
- exchanging ideas critically and constructively
- spelling
- using a dictionary to determine spelling, definitions and pronunciation
- vocabulary development, including using context clues to determine meaning
- developing critical thinking skills such as generalizing from specific details, drawing inferences, and analyzing conclusions
- visualizing when reading

SUGGESTED SEQUENCE OF ACTIVITIES

Day #1: In class

Symbols in Literature: Students discuss symbols and how they are used by both cartoonists and writers. They analyze the cartoon "The Human Race" and prepare for a group reading of "The Shore and the Sea."

Day #1: Homework

Students continue preparation for group reading of "The Shore and the Sea" and they complete a list of vocabulary words from the fable. Students also begin defining literary terms.

Day #2: In class

Contemporary Fables: Students read "The Shore and the Sea" aloud as a group, analyze the literary devices which Thurber uses in the fable, and discuss the idea of a "moral" in fables. The also discuss the question, "Why do people write?"

Day #2: Homework

Students read "The Tiger Who Would Be King" and complete a list of vocabulary words from the fable.

Day #3: In class

Contemporary Fables (continued): Students continue discussion of various literary terms. They then break into groups in which they compare and contrast the Thurber fables and the Grant cartoon.

Day #3: Homework

Students write four- to five-paragraph essays comparing and contrasting the Thurber fables and the Grant cartoon.

Day #4: In class

Contemporary Fables (continued): Students discuss and rewrite their essays.

Day #4: Homework

Students use what they have learned about the literary components of a fable to write one of their own. They also study for the quiz.

Day #5: In class

Students complete quiz.

Note: The objective quiz is designed primarily to assure that students have read the assignments and followed the classroom activities. The questions are framed to remind students of important details or main ideas. Because the specifics of discussion which will arise in each class cannot be anticipated here, instructors may wish to adapt or change the quiz questions so that they take into account what has happened in the class.

The essay and writing assignments are better measures of student understanding and ability than the objective quiz and grades should be determined primarily on these.

KEY TERMS AND CONCEPTS

The following key terms and concepts are boldfaced the first time they appear in this unit: character, comparison/contrast, conflict, dialogue, narration, narrator, plot, setting, irony, point of view, personification, stereotype, symbols, theme, and tone.

ADAPTATION

Appendices B, C, D, and E will be useful to teachers who want to adapt (change or expand) this unit. Appendix B provides a list of related activities for language arts and social studies classrooms. Appendix C provides some ideas for ways in which this supplementary unit can be used in conjunction with other literary works and social studies textbooks. Appendix D demonstrates how this unit supports California's Model Curriculum Standards. And Appendix E provides a bibliography of related materials.

SYMBOLS IN LITERATURE
Lesson One

Introduction

The purpose of this one-day lesson is to introduce the concept of symbols and to explore ways in which they are used in literature. Student discussion begins with simple, everyday symbols such as ones they would see on the street, moves to symbols used by cartoonists, and then addresses symbols used in writing.

Materials

- one copy per student of Handout #1: "The Human Race" by Lou Grant (optional, see lesson plan)
- overhead transparency of Handout #1: "The Human Race" by Lou Grant (optional, see lesson plan)
- overhead projector and screen (optional, see lesson plan)
- one copy per student of Handout #2: "The Shore and the Sea" by James Thurber
- one copy per student of Handout #3: Vocabulary Lists
- one copy per student of Handout #4: Literary Terms
- Reference #1: Teacher's Guide to "The Shore and the Sea"

Procedures: Day 1

Context-Setting: 5 minutes

1. Draw this **symbol** on the chalkboard: Ask students what this image or sign means. What does it symbolize?

   Continue with this same line of questioning by asking students the following questions:

   - o What does a red curb mean?
   - o What does the American flag symbolize? (Note: The flag is a more complicated symbol, because it has emotional overtones--a deeper, more complex meaning than a no parking sign.)
   - o What are people saying when they hang a flag on their front porch on national holidays?
   - o What are people saying when they burn the flag?

2. Ask the class to give a list of other symbols. Write these on the chalkboard and ask the following questions:

   - o How do you know what symbols mean?
   - o Would Americans in 1776 have known what the symbols meant?
   - o Who today would not know what they mean?
   - o How do you define the word "symbol?"
   - o What conditions must exist before one can read a symbol?

"The Human Race" Cartoon: 30 minutes

1. Provide each student with a copy of Handout #1 or display the cartoon using an overhead. Students should quickly (in five minutes or less) write a short paragraph describing what they see. They are not to interpret, just describe, using short, concise, direct sentences.

2. A student should read his or her description. Ask other students if there are any details that should be added to the provided description and if the student has added anything that is not in the cartoon. Students should keep their paragraphs.

3. Explain that once the details of the cartoon have been observed, students can be certain they can read it, if they understand the symbols. Ask students:

   - Who or what do the racers symbolize?
   - What does the cliff symbolize?
   - What does the sign "SALT" mean? (Answer: The Strategic Arms Limitation Talks resulted in two Strategic Arms Limitation Treaties. SALT I was signed in 1972 by the US and the USSR. A follow-up treaty, SALT II, was signed by the USSR in 1979 but not ratified by the US, so it is technically not valid although both sides more or less abided by its terms until the mid-1980s. Both treaties limited the development and deployment of certain strategic nuclear weapons and provided for certain kinds of verification methods. SALT is an example of an acronym.)
   - What does the title of the cartoon have to do with the picture?
   - What does the reader have to know to understand what Lou Grant, the cartoonist, wanted to say?

4. Students should add a second paragraph to the one they have written. They are to interpret the cartoon by explaining what Lou Grant is saying, based on the symbols in the picture.

   Read aloud one of the paragraphs. Ask if anyone had a different interpretation. If so, ask why two people looked at the same cartoon and arrived at different conclusions about its meaning. (Some possible reasons are lack of background information, wishful thinking about the outcome, different opinions and conclusions about SALT as a viable treaty.)

5. Summarize the following events for students: they began by objectively describing the symbols in the cartoon, then wrote a part of a story, and then interpreted or "read" the cartoonist's meaning; the students put visual symbols into words and wrote the middle part of a narration. The

background necessary to understand the cartoon might be thought of as the beginning of a story.

Ask students why Lou Grant didn't include pictures of the beginning or the ending? Why did he draw this cartoon instead of writing down his ideas? (Writers use symbols too, but they are usually harder to understand than pictures. In order to understand what a writer is saying, one has to be aware of that writer's symbols. The writer wants his or her words to make pictures in the reader's head. To understand what someone is trying to say and to decide whether to agree, readers often must understand more than just the narration--they have to understand the levels of meanings in the words, images, or symbols used.)

5. Remind students that a cartoonist draws his or her symbols and a writer gives readers words that suggest pictures to their imaginations. One of the oldest and simplest forms of stories is called a **fable.** James Thurber wrote fables for modern people. Tell the students that they are going to look at some of Thurber's Further Fables For Our Time to learn some techniques fiction writers use.

Preparing "The Shore and the Sea": 10 minutes

1. Distribute Handout #2. Cast students in roles for the reading of "The Shore and the Sea." Each student should underline his or her **dialogue.** A teacher's guide (Reference #1) for this casting is provided. Have the class read through the fable once aloud to show them how it should be acted out. Assign continued preparation of Handout #2 as homework.

   Tell students that the words in quotation marks on Handout #2 are the dialogue, the exact words the characters say. Show the difference between direct and indirect dialogue by having them change: "The world is coming to an end," they shouted. (As indirect dialogue it would be written: They shouted that the world was coming to an end.)

Homework: 5 minutes

1. Give students Handout #3 to complete as homework due on Day 2. Also give students Handout #4; they are to write definitions of the terms the class has discussed thus far.

2. Inform students they are to begin a notebook for the class and will be required to refer to their notes throughout the course. Their notebooks should include (1) all handouts, including completed vocabulary and terminology worksheets; (2) completed paragraphs, essays, or other written assignments; (3) information provided orally in class, which students determine to be important; (4) interesting ideas that come up in class discussions which students want to

remember. Materials should be kept in chronological sequence, i.e., in the order the assignments are given. Students will need binder paper to insert daily.

HANDOUT #1

THE HUMAN RACE
by Lou Grant

THE HUMAN RACE

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THE SHORE AND THE SEA
by James Thurber

A single excited lemming started the exodus, crying, "Fire!" and running toward the sea. He may have seen the sunrise through the trees, or waked from a fiery nightmare, or struck his head against a stone, producing stars. Whatever it was, he ran and ran, and as he ran he was joined by others, a mother lemming and her young, a nightwatch lemming on his way home to bed, and assorted revelers and early risers.

"The world is coming to an end!" they shouted, and as the hurrying hundreds turned into thousands, the reasons for their headlong flight increased by leaps and bounds and hops and skips and jumps.

"The devil has come in a red chariot!" cried an elderly male. "The sun is his torch! The world is on fire!"

"It's a pleasure jaunt," squeaked an elderly female.

"A what?" she was asked.

"A treasure hunt!" cried a wild-eyed male who had been up all night. "Full many a gem of purest ray serene the dark unfathomed caves of ocean bear."

"It's a bear!" shouted his daughter. "Go it!" And there were those among the fleeing thousands who shouted, "Goats!" and "Ghosts!" until there were almost as many different alarms as there were fugitives.

One male lemming who had lived alone for many years refused to be drawn into the stampede that swept past his cave like a flood. He saw no flames in the forest, and no devil, or bear, or goat, or ghost. He had long ago decided, since he was a serious scholar, that the caves of ocean bear no gems, but only soggy glub and great gobs of mucky gump. And so he watched the other lemmings leap into the sea and disappear beneath the waves, some crying, "We are saved!" and some crying, "We are lost!" The scholarly lemming shook his head sorrowfully, tore up what he had written through the years about his species, and started his studies all over again.

MORAL: All men should strive to learn before they die what they are running from, and to, and why.

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VOCABULARY LISTS

Directions: Write a definition for the following words:

"The Shore and the Sea":

lemming

exodus

jaunt (noun)

stampede (noun)

glub

gump

scholar

species

"The Tiger Who Would Be King":

pretender (to the throne)

aardvark

gibbous

macaw

cockatoo

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HANDOUT #4

LITERARY TERMS

Directions: Write a definition for the following words after they are introduced in class:

symbol

acronym (examples: HUD, SCUBA, UNESCO)

fable

dialogue

tone

characters

personification

plot

setting

point of view

narration

narrator

moral

theme

conflict

irony

ironic

TEACHER'S GUIDE TO THE SHORE AND THE SEA

The following represents a suggested method to casting "The Shore and the Sea" for in-class reading. The teacher should take the role of the narrator. Cast the best readers for the solo voices. Ask students to underline on their copies the words they are supposed to read.

The Shore and the Sea
by James Thurber

Narrator: A single excited lemming started the exodus, crying,

Student One: Fire!

Narrator: and running toward the sea. He may have seen the sunrise through the trees, or waked from a fiery nightmare, or struck his head against a stone, producing stars. Whatever it was, he ran and ran, and as he ran he was joined by others, a mother lemming and her young, a nightwatch lemming on his way home to bed, assorted revelers and early risers.

All Students: The world is coming to an end!

Narrator: they shouted, and as the hurrying hundreds turned into thousands, the reasons for their headlong flight increased by leaps and bounds and hops and skips and jumps.

Student Two: The devil has come in a red chariot!

Narrator: cried an elderly male.

Student Two: The sun is his torch! The world is on fire!

Student Three: It's a pleasure jaunt,

Narrator: squeaked an elderly female.

Student Four or All: A what?

Narrator: she was asked.

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Student Five: A treasure hunt!

Narrator: cried a wild-eyed male who had been up all night.

Student Five: Full many a gem of purest ray serene the dark unfathomed caves of ocean bear.

Student Six: It's a bear!

Narrator: shouted his daughter.

Student Six: Go it!

Narrator: And there were those among the fleeing thousands who shouted,

Half of Students: Goats!

Narrator: and

Half of Students: Ghosts!

Narrator: until there were almost as many different alarms as there were fugitives. One male lemming who had lived alone for many years refused to be drawn into the stampede that swept past his cave like a flood. He saw no flames in the forest, and no devil, or bear, or goat, or ghost. He had long ago decided, since he was a serious scholar, that the caves of the ocean bear no gems, but only soggy glub and great gobs of mucky gump. And so he watched the other lemmings leap into the sea and disappear beneath the waves, some crying,

Half of Students: We are saved!

Narrator: and some crying,

Half of Students: We are lost!

Narrator: The scholarly lemming shook his head sorrowfully, tore up what he had written through the years about his species, and started his studies all over again.

All Students: MORAL:

Student Eight: All men should strive to learn before they die what they are running from, and to, and why.

CONTEMPORARY FABLES
Lesson Two

Introduction:

In this three and one-half day lesson, students read and analyze two of James Thurber's fables. They are short, entertaining, easy to understand, and contain all elements of fiction. They allow students immediate success on simple material. The analytic concepts introduced can be applied to more difficult material. Students write a compare-contrast essay on the two fables and the Lou Grant cartoon, comparing the two kinds of communication.

Materials:

- one copy per student of Handout #5: "The Tiger Who Would Be King" by James Thurber
- one copy per student of Handout #6: A Fable
- one copy per student of Handout #7: Quiz, "...what they are running from, and to, and why."

Procedures: Day 2

Definitions and Connotations: 5 minutes

1. Review the words from "The Shore and the Sea" listed on Handout #3 using the following questions:

    - o How do you define "lemming?" What does a lemming look like? Where do they live? What is remarkable or unique about them?
    - o Describe what the Arctic looks like. What colors do you associate with this fable? What pictures did you see as you read?
    - o How do you define "exodus," "species," and "scholar?"
    - o What are the definitions and connotations of "jaunt" and "stampede?" (Note that "stampede" is usually used to describe large animals, like horses, cattle or buffalo.) What picture do you see when you read of lemmings stampeding?
    - o Why, with dictionaries full of perfectly good words, has the author made up words like "glub" and "gump?" (Answer: These words are used for their sound effect. They also help to establish the fable's playful tone.) Could this story have been written as a serious or tragic story? How would the author have changed words to make it serious?

Group Reading: 5 minutes

1. The class should read "The Shore and the Sea" aloud and with fervor.

Analysis: 5 minutes

1. To have students concentrate on the **character** of the rodents, ask:

   - o Describe the character of one of the rodents, that is, find a word or a phrase to describe individual rodents.
   - o How has the author used words to create a **stereotype** of a person disguised as a lemming? For example, focus on what we know about the character who says, "The devil has come in a red chariot!".

2. Remind students that rodents obviously don't speak, as the ones in the story do. In fact, they don't use language as we know it at all. Ask students how else the author depicted lemmings in a way that is not factually true. (Answers include: Lemmings are represented in the fable as showing emotion. One of them thinks logically and is a scholar. The lemmings spread rumors. They get information wrong. They follow the crowd. They have the concept of "devil.")

   Summarize that Thurber is describing the animals as though they are people. The animals have the characteristics of people. This is a literary device called **personification.** Authors also use this technique with natural forces like hurricanes or the sea. Thurber has used personification to make a comparison between people and lemmings. However, he is commenting on people, not the animals. He is saying that sometimes people behave like these peculiar animals.

3. To initiate comparisons with the Grant cartoon, ask students:

   - o In the fable what are they running from? What are they running to? Why are they running?
   - o In the cartoon, what are they running from? What are they running to? Why are they running?

What is a Fable?: 35 minutes

1. Provide a transition into a general discussion of fables by telling students that since "The Shore and the Sea" is a typical fable, the class is going to develop a definition of "fable" using the characteristics of "The Shore and the Sea." First, fables are usually very short. Ask students what other characteristics of "The Shore and the Sea" might help define a fable. Some of these characteristics are:

   a. personification: animals who think, speak, and act as people do; often, people and animals speak to each other
   b. simple **plot:** no subplots
   c. moral: the theme is called a moral and is stated in one sentence at the end of the fable
   d. the purpose of a fable is to teach a moral lesson
   e. fables are also written to entertain and amuse

2. In order to focus in the **setting** of "The Shore and the Sea," ask students where the story takes place. Why is it set in the Arctic?

   Inform students that time is also a part of the setting and can include the historical time, the time of day, or the time of year. In this fable no time is given, and it isn't possible to determine the time. The writer probably thought that time was unimportant or he would have given the reader clues.

3. Concentrate on the **point of view** of the story's **narration** by asking students through whose eyes the story is told. Who is the **narrator**?

   Students should think about how the manner of telling the story would change if it were narrated by the squeaking, elderly female or by the scholar. The point of view in a fable is an all-knowing author or omniscient third person.

   Explain point of view: All stories are told from one consistent point of view, or if the point of view changes, the author usually lets readers know that it has changed. These are the common points of view:

   a. first person/main character: The main character in the story tells what happened to him. The voice in the story will use "I."

   b. first person/minor character: A minor character who is in the story tells what happened. He tells what he sees happening to another character so he does not know what that person thinks or feels.

   c. third person/reporter: The narrator is not in the story. He stands outside the story and merely reports what happened.

   d. third person/omniscient: The narrator is outside the story and is omniscient; he knows everything, including what is happening in several places at the same time, what all the characters are thinking, and the moods and motives of all the characters.

4. Tell students that a fable ends with a **moral**. A moral is the author's main idea stated very plainly so that you can't miss it. Have students note the form--the moral is in a separate paragraph and is preceded by "MORAL." In longer works, like short stories and novels, the overall meaning is called the **theme**, and is not stated directly. Readers must figure out what the author's conclusion or main idea is from the clues he or she gives in the telling. All fiction has most of the characteristics students have discovered in a fable.

Inform students that although not all stories have what could be called a moral, they do have ideas that the author wants to share. Thurber wanted to share his idea that everybody should try to figure out "what they are running from, and to, and why." Thurber used the word "running" both literally and figuratively.

Ask students the following questions about the moral of "The Shore and the Sea":

- o What could the figurative, or symbolic, meaning be?
- o Is the moral good advice for the lemmings?
- o Is it good advice for humans?

For a few minutes, students should think of examples of when it would be good advice for humans. Have one student give an example and then ask what the result could be in that particular instance if humans didn't ask "what they are running from, and to, and why."

5. Students should think of as many reasons as they can to explain why people write. Ask them to write their answers on the chalkboard and tell them to put the entire list in their notebooks.

6. Have students quickly write a bare bones narration of what happened in "The Shore and the Sea." It should be as succinct as possible. Here is an example:

> A lemming panicked when he saw the sun setting and thought the world was on fire. He panicked the other lemmings and they stampeded over a cliff and fell into the sea. Only the scholar didn't panic and survived.

Ask students why Thurber's version of the events is better than their own versions. Ask students if this gives them any idea about why Thurber decided to write a fable rather than an essay or book.

Point out that what they have written is a plot summary--the major action from the beginning of the story to the end.

Homework

1. Distribute Handout #5. For homework students are to read Handout #5 and define the vocabulary words for "The Tiger Who Would Be King" on Handout #3.

2. Students should define literary terms on Handout #4 the class has discussed thus far. Tell students that you will expect them to be able to apply the terms you have been discussing to "The Tiger Who Would Be King."

Procedures: Day 3

Discussion of "The Tiger Who Would Be King": 15 minutes

1. Have half the class perform the fable as readers theatre, or, if there is a student who is a good cold reader, ask him or her to read the story aloud. Otherwise, you should read it.

2. Run quickly down the literary terms on Handout #4 and ask students to find an example of each term in the story.

3. Provide an explanation of "**conflict**," and "**irony**," and "**ironic**," using the following as guides:

   - o conflict: may be between two characters, between a character and his society, between a character and a force in nature, or between to aspects or desires in one character.

   - o irony/ironic: [1] when a person says something and means the opposite of what the words say (For example, "What a great party!" can mean that the party is not great, depending on the way it is said.) [2] when an action results in exactly the opposite of what the character intended.

   Ask students what the conflict is in "The Tiger Who Would Be King." Ask students to find one or more examples of irony in this fable.

Compare/Contrast Fables and Cartoon: 20 minutes

1. Inform students they are going to look for differences and similarities between the cartoon "The Human Race" and the fables. For example, they can start with settings. (Write "setting" on the board.) Two have a cliff and the surrounding terrain is barren. In "The Tiger Who Would Be King" the setting is a jungle.

2. Divide the class into groups of three. Ask the groups to brainstorm for 10 minutes to arrive at other topics which **compare** and **contrast** the cartoon and the two stories. Suggest that they start with characters.

3. Call the class to attention after 10 minutes and ask one group to give you one topic for comparison and contrast. Write it on the board as a topic sentence. For example, if students chose setting, write the topic sentence: In all three works the setting (the characters' world) is a dangerous place. If students chose theme, point out that each student analyzes the cartoon and fables differently so each may find a different common theme or no common theme. Ask students if they agree that one common theme concerns the dangers of blindly, unthinkingly rushing into action.

Ask students to list the details in each work that they could use to develop the paragraph from the topic sentence. This could be the first paragraph after the introductory paragraph in the essays they are going to write.

Homework

1. As homework students should write an essay of four to five paragraphs: an introductory paragraph, two to three paragraphs for the main body, and a concluding paragraph. In the main body paragraphs, students will compare amd contrast the cartoon and the fables. Review these definitions:

   - o compare: to show or discuss ways two or more things are alike

   - o contrast: to show or discuss the way two or more things are not alike

   The introduction to their paper should state generally what two or three topics they will develop in the paper. In the body they should write one paragraph for each similarity or difference following the method they used in class to develop the idea that the settings describe dangerous worlds. Each paragraph should include examples from the works. The conclusion should indicate how the themes, the authors' conclusions, are similar. Remind students that the title of this curriculum unit is **"...what they are running from, and to, and why."**

2. Remind students to keep the handouts, the list of reasons people (not just professionals) write, and their writings as they are handed back to them. Students should date everything so they will have a record of when assignments were given and completed.

<u>Procedures</u>: Day 4

Context-Setting: 5 minutes

1. Ask students for any new thoughts they had about why people write.

Re-writing Essays: 45 minutes

1. Collect the students' homework essays. Read a few at random. Don't identify the names of the student writers even if the essays are brilliant. Discuss how well the student writer communicated his or her ideas, paying particular attention to topic sentences and development. Ask the class if the student's premise was a valid one. Make a few suggestions about how the essay could be improved.

2. Return the essays and give students the rest of the period to re-write their essays. The final draft is due at the end of

the period. Tell students that only re-writes will be graded. Remind students that the topic of their papers is a comparison of the two fables with each other and with the cartoon.

3. Collect first and second drafts of papers as students finish them.

Homework

1. For homework students are to complete the fable begun for them on Handout #6, and study for a quiz on **"...what they are running from, and to, and why."** If they finish their essays before the end of the period, they should begin studying for the quiz or complete the fable. The quiz will be on the fables and the cartoon, the vocabulary, and the literary terms.

Procedures: Day 5

Quiz: 25 minutes

1. Collect the completed fables.

2. Distribute the quiz. Collect the completed quizzes after 25 minutes.

   If you are also using Section II of the **Literature of War and Peace** series, "Survival and Afterward," begin the classroom procedures after the Section I quiz.

THE TIGER WHO WOULD BE KING
by James Thurber

One morning, the tiger woke up in the jungle and told his mate that he was the king of the beasts.

"Leo, the lion, is king of the beasts," she said.

"We need a change," said the tiger. "The creatures are crying for a change."

The tigress listened, but she could hear no crying except that of her cubs.

"I'll be king of the beasts by the time the moon rises," said the tiger. "It will be a yellow moon with black stripes, in my honor."

"Oh, sure," said the tigress as she went to look after her young, one of whom, a male, very much like his father, had got an imaginary thorn in his paw.

The tiger prowled through the jungle till he came to the lion's den. "Come out," he roared, "and greet the king of the beasts! The king is dead, long live the king!"

Inside the den, the lioness woke her mate. "The king is here to see you," she said.

"What king?" he inquired sleepily.

"The king of the beasts," she said.

"I am the king of the beasts," roared Leo, and he charged out of the den to defend his crown against the pretender.

It was a terrible fight, and it lasted until the setting of the sun. All the animals of the jungle joined in, some taking the side of the tiger and others the side of the lion. Every creature from the aardvark to the zebra took part in the struggle to overthrow the lion or to repulse the tiger, and some did not know which they were fighting for, and some fought for both, and some fought whoever was nearest, and some fought for the sake of fighting.

"What are we fighting for?" someone asked the aardvark.

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"The old order," said the aardvark.

"What are we dying for?" someone asked the zebra.

"The new order," said the zebra.

When the moon rose, fevered and gibbous, it shone upon a jungle in which nothing stirred except a macaw and a cockatoo, screaming in horror. All the beasts were dead except the tiger, and his days were numbered and his time was ticking away. He was monarch of all he surveyed, but it didn't seem to mean anything.

MORAL: You can't very well be king of beasts if there aren't any.

HANDOUT #6

Directions: Below is the beginning section of a fable which you are to complete. Look up any unfamiliar words. Remember to keep it short. Add a title and a moral.

A FABLE

Each day the peacock delayed making his entrance until the squawking and stamping of the peahens in the yard below his coop had reached the maximum level of hysteria. Then he stepped grandly onto the ramp, spread his quivering, iridescent tail into a sumptuous fan, and began his slow strut toward his ecstatic harem as he began his serenade.

One day, just as he launched into his biggest hit, he was astounded to see the peahens suddenly freeze, beaks agape, their astonished gazes fixed on a point behind him. Nonplussed, the peacock turned. There on the fence directly above him was

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QUIZ: "...WHAT THEY ARE RUNNING FROM, AND TO, AND WHY."

I. To complete the following definitions, choose one of the literary terms from the list and write it in the blank.

narrator	symbol
plot	narration
point of view	dialogue
setting	personification
theme	character
conflict	tone
acronym	ironic

1. Conversation between characters, (the exact words they speak), is called _____ and is shown by quotation marks.

2. The time and the place in which a story occurs, is the _____.

3. The _____ is the sequence of events which happen, or the action from beginning to end.

4. Attributing characteristics of people to animals or objects is _____.

5. A sign, figure, or word which stands for something else is a/an _____.

6. A _____ is the person who tells the story.

7. BART is a/an _____ for Bay Area Rapid Transit.

8. An action resulting in exactly the opposite from what the actor intends is called _____.

II. True/False. Write T in the space if the statement is true and F if it is false.

____ 1. The author of "The Shore and the Sea" is Lou Grant.

____ 2. The author of both fables is James Thurber.

____ 3. "The Tiger Who Would Be King" is told from the third person, reporter point of view.

____ 4. The moral, or theme, of "The Human Race" is that the USSR is ahead in the arms race.

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____ 5. The main conflict in "The Tiger Who Would Be King" is between the tiger and his wife.

____ 6. The light, humorous tone of the fables is accomplished by the author's choice of words.

III. Vocabulary. Match the letter of the definition to each vocabulary word.

1. macaw ___
2. gibbous ___
3. iridescent ___
4. jaunt ___
5. exodus ___
6. aardvark ___
7. pretender ___
8. scholar ___
9. species ___
10. lemming ___

A. African animal that eats ants and termites
B. Arctic rodent. According to folklore, these creatures periodically commit mass suicide
C. round and bulging; describes the moon when it is not quite full
D. a mass movement away from or out of someplace
E. rainbow-like
F. short pleasure trip
G. bright-colored, long-tailed parrot
H. a claimant to the throne
I. specialist in a particular branch of learning; one whose profession it studying one subject
J. a distinct kind, class, or variety

IV. List all the characteristics of a fable you can think of, and then put an X next to the characteristics that are true of fables but <u>not</u> true of other kinds of short stories.

HANDOUT #7
ANSWER KEY

QUIZ: "...WHAT THEY ARE RUNNING FROM, AND TO, AND WHY."

I.

1. dialogue
2. setting
3. plot
4. personification
5. symbols
6. narrator
7. acronym
8. ironic

II.

1. F
2. T
3. F
4. F
5. F
6. T

III.

1. G
2. C
3. E
4. F
5. D
6. A
7. H
8. I
9. J
10. B

IV. Students should get at least 8 or 10 of these:

X 1. has a simple plot--no subplot
X 2. plot development is chronological
3. plot has conflict
X 4. is short--about one page
5. has characters
X 6. characters are stereotypes
X 7. uses personification
X 8. animals speak to humans and vice-versa
9. has dialogue
10. has a setting or settings
X 11. told from the omniscient third-person point of view
X 12. directly states a moral at the end
13. the purpose is to entertain
X 14. the purpose is to teach a moral or ethical lesson

Note: You and your students may arrive at different answers. The examples above imply that there are standard rules for fables and other kinds of short stories. While there may be exceptions, most fables and other short stories adhere to these rules.

Appendix A
INTRODUCTION TO THE SERIES:
LITERATURE OF WAR AND PEACE

RATIONALE

The first purpose of this course is to allow students to learn the skills traditionally taught in English classes while simultaneously examining literature about a subject of immediate concern to them.

The second purpose is closely related to the first. It is to show students that literature is a way in which writers and thinkers distill the essence of their cultures and transmit that vision of reality. Too often, outside of English classrooms, fiction is seen as disconnected from truth, as "just a story," somehow trivial and thus dismissable as serious writing and thinking. In this course, literature is presented as the synthesizer of and connector with universal experience and understanding; the works are chosen from a wide range of historical periods and cultures, including our own; students are required to supplement the readings with information from other sources, including other classes; and they consider the reasons people write and the reasons they choose one genre over another.

Ideally, **Literature of War and Peace** would be coordinated with classes in social studies, science, and the arts so that teachers could use a multi-disciplinary approach, but since that ideal is not usual in schools, this course is organized so that the connections between disciplines are implicit in the assignments. (Further connections are suggested in Appendices B and C.)

Students are encouraged to question writers' premises and conclusions, to weigh their perceptions against those of the writers, and to explain their thinking clearly and precisely.

PEDAGOGICAL ASSUMPTIONS

Literature of War and Peace was designed with assumptions and opinions about what education <u>should</u> be:

Students should:

- learn from each other as well as from the teacher
- work with others to solve problems
- gradually increase their responsibility for their own education
- clarify their thinking about their own values and be able to justify them and to explain them clearly
- develop confidence in their own intellectual abilities
- develop the abilities of visualizing and empathizing
- recognize cultural biases and assumptions
- develop the ability to see from a different set of cultural assumptions

- accept that many questions worth asking do not have "right" answers

Teachers should:

- establish early in the course and continue to maintain a cooperative, non-threatening atmosphere that encourages discussion, acknowledges the value of disagreement, and insists on mutual respect for conflicting opinions
- be willing and able to practice two teaching styles as appropriate: 1) teacher-expert, and 2) objective, non-participating discussion moderator
- adopt Socratic teaching methods when called for by the lesson plan and accept that many questions worth asking in class do not have "right" answers
- avoid indoctrinating students but feel comfortable with stating personal values and opinions if that seems desirable
- insist on high standards of student performance

The assignments should:

- strengthen the skills of reading, writing, speaking, thinking critically, and thinking creatively
- reveal the writing as reflections of the time and place in which they were written
- reveal that literature is the distillation of the experiences and philosophy of the period in which it is written
- show that contemporary attitudes are a result of a historical process and that the past and the present are connected
- clarify students' thinking about the historical causes and results of war
- clarify students' thinking about the individual and societal dilemmas and questions that emanate from questions of war and peace
- include assignments structured according to the five cognitive categories of Bloom's taxonomy

THE LITERATURE

The reading selections are taken from a wide historical and cultural spectrum; the earliest work is from the Bible, and the most recent are published speeches by President Ronald Reagan and General Secretary Mikhail Gorbachev.

The number of works published on the subject of war and peace is staggering. To choose from the many superlative works was difficult. Criteria for the choice of literature includes: the work must have survived the test of time and still be considered worth reading; works should illustrate a variety of types and styles; they should reveal different attitudes and values and pose questions worthy of discussion today; as many as possible should be in books widely used in high schools so that

it is at least possible that they are available; they should be short so that if they are not included in existing textbooks, they can be easily and inexpensively duplicated; and they must fit the themes of the sections.

Poetry translated into English has not been included because translated poetry is unsatisfactory for the purpose of teaching the elements of poetry. Also, no novels are required reading, although in some sections novels are listed as optional reading, because we could not be sure that all schools would have the same novels available or would be able to buy class sets. Literature selected includes some which is widely known as well as some that is less familiar. All of it is worth studying.

COURSE STRUCTURE

This one-semester course is divided into six sections. The number of classes necessary to complete the sections is indicated, but these are only estimations and will vary according to student ability and previous experience. Teachers will need to decide, for example, if they should delete a lesson which gives further practice or reinforcement because students have mastered the skill, or if they should add lessons for further practice. The six sections are:

- "...what they are running from, and to, and why." (4-5 days) Introduction to literary analysis and analytical terms. Genre: fables and a cartoon. (Note: The quotation is from one of the readings.)

- Survival and Afterward. (13 days) Genre: historical and prophetic literature

- Why War? (13 days) Genre: poetry

- "A man's bound to fight for what he believes in." (17 days) Genre: short story. (Note: The quotation is from one of the readings.)

- The Individual and the State. (19 days) Genre: plays

- Issues Today. (27 days) Genre: nonfiction (NEVER PUBLISHED)

Although each section is designed to stand alone, each section builds upon the preceding sections and begins with a transition and context-setting lesson. Succeeding sections reinforce and give further practice in the skills introduced in earlier sections.

CONTENTS OF THE SECTIONS

Each section begins with a brief introduction for the teacher which states:

- rationale of the section.
- goals of the section.
- behavioral objectives and skills introduced in the section, and skills needed in the section which were introduced in preceding sections. The objectives are categorized as writing objectives, literary objectives, and additional language arts objectives.
- student activities in the section. Each section contains at least one group assignment, usually requiring students to research a topic and organize a class presentation. Complex topics are broken into manageable units of research and students are required to inform the class about their area of discovery.

Following the introduction is a detailed, day-by-day guide for classroom activities, and the classroom and teacher reference materials for the section.

Each section includes a variety of reading, writing, speaking, and research assignments, one objective quiz, and one essay test or other writing test.

Vocabulary lists are included in all sections. Items on the lists include terminology used in literary analysis as well as words taken from the readings. Most sections include bibliographies for research connected with the readings.

Appendix B
RELATED ACTIVITIES

We have provided lists of related activities to offer teachers suggestions of how ideas within this unit may be extended in both general and specific ways. In addition to a list of literature activities, separate lists for social studies and psychology/ sociology are provided below. Connections to California's Model Curriculum Standards are indicated in parentheses.

Literature

- Use Readers Theatre techniques, such as the ones employed during the reading of "The Shore and the Sea," to present a variety of other works of literature, including poetry, prose, and non-fiction. Some characteristics of Readers Theatre are:

  - Readers theatre is not acting and not just reading aloud. It is a way of visualizing for the audience.

  - Costumes, if used at all, are suggested.

  - Emphasis is on the language, both for readers and listeners.

  - Movement is minimal: use of gestures, facial expressions, and turning toward or away from the audience to indicate entering or leaving.

  - A narrator describes those elements necessary for the audience to understand the story: setting, action, and feelings not expressed through dialogue.

  - Actors (readers) make sound effects.

  - Actors can take more than one part; a change of character is indicated by moving to a different area of the performance space, or by using a different prop or costume piece, or adopting a different character.

  - Focus for readers is making the literature a vivid experience for the performers. Readers hold scripts and make obvious use of them.

  - Because movement attracts the eye, the performers should try not to move when someone else is reading. They should move--stand up, sit down, step forward, turn their bodies, raise their scripts--when they have a line so that the audience's eye is drawn toward them. They should also keep the script below their mouths when they are talking but not in their laps. Either will muffle their voices and hide their faces, both of which make it hard for the audience to know who's talking.

- Readers should be familiar enough with lines so that they can look at the script when others are speaking but glance back and forth between the script and the audience when it's their turn.

References on the subject of Readers Theatre include:

Readers Theatre Handbook: A Dramatic Approach to Literature, Leslie Irene Coger and Melvin R. White, 1967. Scott, Foresman and Co., Palo Alto, CA.

Readers Theatre, Jerry V. Pickering, 1975. Dickenson Publishing Company, Inc., Belmont, CA.

Both are fast, easy reading. For classroom purposes, you can read in them rather than study them. Both have sample scripts and especially good photographs that indicate effective ways of positioning people and suggesting costume pieces.

Theatres for Literature, Marion Kleinau and Janet Larsen McHughes, 1980. Alfred Publishing Company, Sherman Oaks, CA.

Highly theoretical and overwritten but with good material for someone who wants to go into performance rther than use the techniques casually in the classroom. Some good samples ot constructed scripts.

o As an option on Day 1 of this unit, cast half the class in "The Shore and the Sea" and the other half in "The Tiger Who Would Be King," using the Readers Theatre techniques outlined above and in Reference #1. On Day 2 students should bring a prop or costume to indicate their characters. Students should perform for each other in the front of the classroom.

o Read some fables by the Greek writer Aesop (620-560 B.C.) and discuss the similarities and differences between these fables and Thurber's. Are Thurber's concerns more modern or more applicable to the 20th century than Aesop's concerns? Or, do both address basic human foibles which have remained over the centuries? (English/Language Arts Standard 2)

o Fables are usually stories with a simple plot and little or no subplot. Given this, discuss fables with regard to details they may omit which could be important in understanding the story. Then, relate this to a discussion of any omissions, and the reasons for those omissions, the evening news or newspaper articles might make. (English/ Language Arts Standard 6)

o Have students write a fable to describe a current local, national, or international event. Analyze the fables, discussing, in particular, the accuracy, omissions, and justifications for such omissions, in the student work. (English/Language Arts Standard 8)

- List some symbols which represent the United States. List some which represent the Soviet Union. List symbols which are international (i.e., people of all countries could understand them). Discuss the idea of symbols, if any exist, which are not exclusively American or Soviet, but which represent both nations.

- Have students find two editorials or opinion articles about the same event in the newspaper and write a compare-contrast essay about the articles.

- Discuss gestural symbols and body language.

Social Studies

- Discuss the ways in which Thurber's moral in "The Shore and the Sea" can apply to the social phenomenon in the late 1930s and 1940s Nazi Germany, to the U.S. phenomenon in the 1950s known as "McCarthyism," and to the situation in contemporary Iran. (World History, Culture, and Geography Standard 19)

- Discuss the ways in which Thurber's moral in "The Tiger Who Would Be King" can apply to World War I, to World War II, to the Vietnam War, and to the nuclear arms build-up.

- Have students list examples from their personal lives and/or from current events to which they can apply Thurber's morals. List some reasons why Thurber's morals do or do not seem accurate in describing these examples.

- Consider the concept of international law, its organizational bodies (e.g., the United Nations), judiciary bodies (e.g., the International Court of Justice of the U.N.), and treaties (e.g., the Nuclear Non-Proliferation Treaty of 1968). Discuss tbe effectiveness of the rules of international law, and whether or not the world system is anarchical or orderly. How do the conclusions of this discussion affect the way you interpet "The Tiger Who Would Be King" and "The Human Race"? (World History, Culture, and Geography Standard 11)

- Research the Strategic Arms Limitations Talks and Treaties. Reference books include:

  Arms Control and Disarmament Agreements: Texts and Histories of Negotiations, United States Arms Control and Disarmament Agency, 1980. U.S. Arms Control and Disarmament Agency, Washington, DC.

  International Arms Control: Issues and Agreements, edited by Coit D. Blacker and Gloria Duffy, 1984. Stanford University Press, Stanford, CA. See especially chapter 11.

  Nuclear Arms Control: Background and Issues, Committee on International Security and Arms Control, National Academy of Sciences, 1985. National Academy Press, Washington, DC.

How much do we need to understand about the history of SALT I and II before we can evaluate Grant's cartoon? Discuss the question of whether or not it is necessary to understand the history of an event before appreciating an analysis or criticism of that event. (U.S. History and Geo. Standard 22)

- After students have studied SALT I or SALT II, have them draw their own cartoons depicting them.

  Discuss with them the information they included in their cartoons and the information they left out. Also discuss whether or not they tried to draw their cartoons objectively, without bias, or attempted to persuade readers to believe a certain viewpoint.

- Collect contemporary political cartoons from the opinions/editorial section of the newspaper or from books such as War Heads: Cartoonists Draw the Line (New York, NY: Penguin, 1983). Using these cartoons, list some elements common to the all. Discuss the advantages and disadvantages of cartoons, if and why they are effective commentary on political events, and if and why they are not. (U.S. History and Geography Standard 21)

- Use the categories and elements of conflict outlined in The Anatomy of Conflict (published by the ISAAC Project) to analyze the Thurber fables and the Grant cartoon. Discuss why it may be difficult to determine the conflict goals and participants in the fables and cartoon. Can Thurber's morals help explain why it may be difficult to define who the participants are or what the goals are in a given conflict? Discuss the ways in which the lion and the tiger in "The Tiger Who Would Be King" or the US and the USSR in "The Human Race" could resolve or manage their conflicts. Also discuss whether or not resolution/management is desirable, justifying all answers.

Psychology/Sociology

- Study theories of human crowd or group behavior (mass psychology). H.L. Ansbacher, Asch, R.D. Clark, R.S. Crutchfield, L. Festinger, E. Fromm, Stanley Milgram, and Philip Zimbardo have done important work in this field.

- Study the development of modern "cults." Some experts consider groups such as the Rev. S.Y. Moon's Unification Church or the Hare Krishnas to be "cults." Discuss the definition of a "cult" and the difficulties we have in deciding whether or not a member of a certain organization has been "brainwashed" into holding the beliefs of that organization. Is the group of lemmings in "The Shore and the Sea" a cult?

- Find current newspaper articles which illustrate the "copycat" crime syndrome.

Appendix C
CONNECTIONS TO TEXTBOOKS

This unit may be easily and appropriately used in conjunction with many social studies textbooks, psychology textbooks, sociology textbooks, and other literary works. Suggestions for use of this supplementary unit follow.

Literature

This unit is an excellent introduction to the integration of reading, writing, and critical skills for students who are unfamiliar with this method of literary analysis. This method may be adapted to the study of any piece of literature.

Also, the Readers Theatre techniques, which are described in Appendix B and used in the lesson plans as a guide to the group reading of "The Shore and the Sea," may be used in conjunction with virtually any piece of writing. Poetry, fiction, and non-fiction all adapt easily to these techniques, which help students pay attention to the writing's detail as well as visualize and comprehend material thoroughly.

Social Studies

This unit may be integrated into discussions of textbook topics such as the nature of war in the 20th century, Adolf Hitler's rise to power, the American "McCarthy" era, the Cold War, US-Soviet relations, international law, and the history of nuclear and conventional arms control.

Psychology/Sociology

This unit could be studied when introducing and examining the following topics: individual and group aggression, situational ethics, societal and cross-cultural relations, nuclear ethics, nuclear psychology, and de-individuation.

Appendix D
CONNECTIONS TO CALIFORNIA MODEL CURRICULUM STANDARDS

The International Security and Arms Control Project develops its materials in accord with the California Model Curriculum Standards for English and Language Arts (First Edition, 1985). As a service to California educators, we describe the standards met in this curriculum unit.

Standard 1: "Students study the central works to develop ethical, aesthetic, and cultural values."

Students consider the moral pronouncements made by James Thurber and Lou Grant. They are asked to examine and justify their reactions to such moral statements. Students also examine the styles of the authors and discuss humor and wit as a part of aesthetic style.

Standard 2: "The student confronts major social and political issues, thus acquiring a common body of knowledge embedded in literature."

Literature of war and peace necessarily includes careful thinking about the reasons for war and the effects on countries and individuals.

Standard 3: "Students participate in an extensive reading program of high interest and worth supported by a large library system, including classroom, school, and community libraries. Both ecentral works and 'good reads' make up the individual's program."

Students are introduced to literary fundamentals through the works of one of America's leading authors. The "Related Literature" section of the Bibliography (Appendix E) suggests further related reading for interested students.

Standard 5: "To ensure comprehension, students read the core works in depth."

The teacher gives background information to the readings and to the literary concepts presented and students analyze the language as well as the overall works in depth. Vocabulary from the literature and vocabulary necessary for literary analysis is required and included in the quiz.

Standard 6: "Students learn to comprehend in depth and with sophistication the nuances as well as the larger meaning or a variety of works."

Students identify with the characters in the literature, especially in the Readers Theatre portion of this curriculum unit. Through later compare/contrast essays, they also learn to relate the literary techniques and devices employed in literature of this section in the **Literature of War and Peace Series** to the literature in the next section.

Standard 7: "Students read and experience a variety of literary genres...to appreciate techniques of effective expression and to learn about structural components (plot, setting) as well as characterization and point of view."

This unit serves as an introduction to general literary techniques. Students examine major literary structural components through the fables in this section and prepare to apply what they've learned to more sophisticated literature.

Standard 8: "Students learn more about the perspectives of other disciplines such as...history...and art."

In Section I, students study both visual and literary symbolism and learn to make connections between the two. Through the use of the Lou Grant cartoon, students discuss an important event in nuclear arms control.

Standard 9: "Students actively respond to the central works through integrated writing, speaking, and listening activities."

Students practice taking notes from lectures and discussions, ask and answer questions, justify their ideas and opinions, and paraphrase works. Writing follows discussion. Students practice un-graded pre-writing and creative writing.

Standard 10: "...schools develop a systematic writing program."

This unit requires students to write in several forms: taking notes from lectures and discussion; pre-writing to clarify their thinking; comparison-contrast essays; and creative writing.

Standard 11: "All students will learn that writing is a process that includes stages called prewriting, drafting, revising, and editing. These written stages include higher level thinking processes such as...analysis and synthesis, and inferential and evaluative skills."

Students analyze the literary elements of the core works with the aid of study guides as a basis for discussing details and ideas in the literature. They work in pre-writing groups to clarify their ideas. Finally, they write comparison-contrast essays which synthesize the lessons of this unit.

Standard 12: "All students will learn to write cogent, clear, and concise prose connected to the literary works they are studying."

Students analyze in detail how the author uses language for effect and then practice this use in a creative writing exercise.

Standard 13: "Students write to develop their own voice and style."

Students complete a fable in which they have creative freedom to express their ideas.

Standard 14: "Through direct teaching, students study the conventions, such as grammar, punctuation, and spelling, when these conventions have not been acquired through reading."

In lesson two, students study the author's use of grammar and word choice to determine the effect of his works.

Standard 16: "Students strive for a high quality of oral presentations..."

Through class discussions, students are given practice in informal public speaking.

Standard 18: "Students engage in many activities that enhance and improve their oral/aural language abilities."

Students read literature aloud and interpret characters; they participate in large group discussion and small group problem solving activities.

Standard 20: "Students apply higher level thinking such as analysis, synthesis, and evaluation as they detect propaganda techniques."

Students are asked to examine, analyze, and justify their reactions to the morals in the fables and to the point of the cartoon.

Standard 21: "Students study vocabulary words in context--drawn from the literature..."

Vocabulary from the literature as well as terminology used in literary analysis is a part of all sections of **Literature of War and Peace.**

Appendix E
BIBLIOGRAPHY

Materials Used to Prepare this Unit

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Note: See materials referred to in Appendix B.

Appendix F
EDUCATIONAL PHILOSOPHY

This curriculum unit is part of a series of units being developed by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education. After a September 1984 review of available curricula for elementary and secondary teachers in the international security and conflict field, the project discovered a need for classroom materials with more balance, a wider range of perspectives, and greater use of critical thinking skills. (These findings were confirmed in a January 1987 review.) Other needs include materials which meet teachers' goals for greater flexibility of use, shorter time frames, and sensitivity in the treatment of controversial issues.

Educational Philosophy. The ISAAC Project believes it is appropriate for the project to hold opinions about educational issues, particularly since topics covered within international security education can be controversial. As the project believes it is inappropriate for an educational organization to take stands on political issues, it has not advocated any political viewpoint in its curricula. (Advocacy in the classroom is not education--it is indoctrination.) The project's educational convictions are described below:

o Balance and Multiple Perspectives: The project believes that balanced instruction is a realistic and desirable goal. Balanced instruction has two major elements: first, determining what views exist on a topic and which should be presented, and second, presenting those views. On a given subject, many people are aware of only one or two viewpoints whereas many more may actually exist. Although it is the project's goal that teachers go out of their way to seek as many viewpoints as there are on an issue, the project recognizes that this is difficult because the media usually concentrates on the "major" views and organizational resources in many areas may lack diversity.

In determining what views to present in a classroom, the ISAAC Project encourages teachers to present a continuum of views, not to polarize stands in pro/con format, which tends to oversimplify the debate. Complexity should not be routinely avoided.

The second element, balanced presentation, relies on the conclusions of the initial fact-finding stage. Here again, the project encourages the presentation of multiple perspectives on an issue. Beyond this, such presentation should be equally fair and thorough on all perspectives. Perspectives should be introduced and analyzed without teacher advocacy. The project recognizes that many teachers believe stating their own viewpoint to the classroom to be essential; it asks these teachers to provide ample opportunity for student or other teacher viewpoints to be

heard so that one advocacy position is not presented to the exclusion of others. Balanced presentation of historical and contemporary issues is an integral part of citizenship education.

- Critical and Creative Thinking: Given that achieving this goal of balanced instruction will ensure the utilization of a framework for comparing conflicting ideas and competing ideologies, it is essential that classroom materials encourage the development and expansions of students' critical and creative thinking skills so that they may compare, analyze, and evaluate multiple perspectives. After identifying values and assumptions of particular perspectives, students must learn how to seek further information and analyze this information. Students should be encouraged to take and defend positions on historical and contemporary issues. If students are to become responsible citizens, they must be able to define a problem or issue, judge relevant information, draw connections and conclusions, and solve problems. The ISAAC project has developed multi-modal, non-lecture-based activities which will enhance students' abilities to think analytically about complex issues, distinguish fact from opinion, and recognize bias and propaganda.

- Historical and Geographic Context: In analyzing the issues of international security, students must be provided with a historical and geographic context. Such context-setting will contribute to the identification of key actors involved in a contemporary issue; some actions the actors might undertake and their likely consequences; the differing values, assumptions, and perceptions which seem to motivate the actors; and ways the issue affects or is affected by other issues.

- Age-Appropriateness: Topics within international security and conflict education are not appropriate for all levels. Teachers must determine what materials are appropriate for their own classes. Each of the ISAAC Project units is developed and tested for grade levels at which the content is appropriate and pre-requisite knowledge is met by students.

- Values and Ethical Issues: The study of these topics inevitably raises issues of an ethical or value-related nature. In the project's materials, specific value positions have not been endorsed. Nevertheless, some would judge the decision even to teach these issues a value choice. What is crucial from the project's perspective is the context and process in which such issues are discussed. Teachers face the difficult task of encouraging the king of free expression which is at the core of our democratic values while at the same time meeting the norms of sound educational practice, including political balance. The project encourages teachers embarking on the study of these issues to engage in a dialogue within the educational and larger community about

the ethical and value questions raised in teaching these topics.

- Other Features: Whenever possible, ISAAC curricula include interactive, student-centered activities (such as debates, simulations, role plays, group discussions, dramatic presentations, and cooperative group projects); primary source materials; and visuals. Materials have a high degree of respect for teachers and students and set high aims for student outcomes.

- Curriculum Testing and Review: In order to ensure that ISAAC Project curricula contain and emphasize these elements of sound education, the project submits its materials for rigorous pilot-testing by elementary and secondary teachers not directly involved in a unit's development and review by faculty members at Stanford University or other universities. If an issue analyzed in a unit is particularly controversial, the review process is expanded to include educational leaders, scholars, and political leaders nationwide. Revisions of the units are based upon pilot-testing results and reviews.

It is the teacher's responsibility and privilege to use the curricula wisely and with sound educational goals in mind. Of course teachers know best their classrooms' dynamics and may adapt ISAAC materials as necessary; the project asks that these teachers keep in mind our project's educational philosophy. The ISAAC Project hopes that these materials will be useful in providing students experiences to learn and think about integral issues in the international security and conflict fields. The project encourages comments from teachers who use the materials.